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## AMERICAN ART NEWS

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## EXHIBITIONS FOR 1921-22

Following its custom, THE AMERICAN ART NEWS will begin the publication in September of a list of the exhibitions to be held throughout the season of 1921-22, for the benefit of artists who wish to enter works. It is especially desired to make this list complete, and the different art associations, museums and other cultural bodies under whose auspices these displays are held are asked to send data as soon as possible to the editor.

## FRANCE'S ATTITUDE

THE AMERICAN ART NEWS has received the following communication from M. Edouard Jonas, president of the Chambre Syndicale de la Curiosité et des Beaux Arts, of Paris:

"We read in your issue of June 11 an editorial against which we are obliged to protest with the strongest energy. It is monstrous to print that the French attitude toward American visitors is not altogether correct.

"We all know that Americans are the most sensitive people on earth and you can ask any of your soldiers that fought next to us if ever they were treated in a way that might have displeased them. We all felt the greatest pride to have you at our side during the terrible war we were obliged to sustain and not a single living soul in France will ever forget your inestimable help.

"We all have the greatest admiration for America and it is quite impossible to believe that your correspondent was well informed. The prices over here are the same for everybody and we French people are treated exactly as Americans are. I shall insist that you let all your readers know that, France and America having fought hand in hand during the war, we in France want to walk hand in hand during the peace with our great sister America."

We are glad, in a spirit of fair play, to publish this letter, which refers to an editorial entitled "A Trip to Europe."

Without entering into any controversy concerning the truth or falsity of reports published in America regarding the French attitude toward American tourists, THE AMERICAN ART NEWS can say without hesitation that these reports have nothing to do with the subject of art. The attitude of the French art world toward Americans has never been anything but the kindest, and has never been called into question. In art, France is America's "great mother," and nothing is ever likely to change this affectionate relation.

## THE VERDICT OF TIME

There is a great lesson for intolerant art critics in the recent purchase by the National Gallery in London of Millais' "The Carpenter's Shop" for \$52,500, and by the Louvre in Paris of Delacroix's "Death of Sardanapalus" for \$53,850. Both paintings at the time they were first shown called forth the execrations of the multitude and the bitter scorn of the established schools of art. The first ushered in the Pre-Raphaelite movement in England and the second the Romantic movement in France, and society never submits to innovation without protest.

Nearly all art movements produce master-

pieces, but it is not for the generation that first sees them to evaluate them: sometimes it takes centuries. The very least that an artist's contemporaries can do is to try to be liberal. Whatever is sincere in art is worth tolerating.

## Studio Gossip

After forty-two years spent in painting landscapes in America, Frank Peyraud, Chicago artist, has gone to Europe for a two years' vacation. He will visit Switzerland, where he was born sixty-three years ago.

Eben F. Comins has painted a portrait of Captain Lester S. Wass, U. S. Marine Corps, who was killed in action in 1918, and presented it to the Lester S. Wass Post, American Legion, of Gloucester, Mass.

A. H. Gorson, Pittsburgh painter, will locate permanently in New York. For a while, at least, he will keep a studio in Pittsburgh in addition to one in New York.

Helen M. Turner's "The Flower Girl," which received the \$500 Altman prize at the National Academy, has been presented to the Detroit Institute of Arts through the Henry W. Ranger Fund, administered by the Academy.

Sir Philip A. de Laszlo has completed a portrait of President Harding.

A collection of a hundred pastels by Glenn Cooper Henshaw, of New York, forms a midsummer exhibition at the Corcoran Gallery, in Washington.

Ida Wells Stroud is teaching design in the summer school of the University of Syracuse. Later in the season she will join her daughter, Miss Clara Stroud, at the latter's studio in Point Pleasant, N. J.

Miss Katherine Stymetz Lamb, artist daughter of Charles R. Lamb, is in Paris making a study of art developments in that country since the war, especially as regards memorial, historical and religious forms.

## Americans in Paris

Man Ray is in Paris, as are also Marsden Hartley and Lawton Parker.

William S. Horton is painting at Deauville. Alfred Rigny has been spending two months in Corsica sketching in oils and water color. He is now back in his Paris studio busy with mural decoration.

Jo Davidson, American sculptor, underwent an operation from which he is now convalescent.

Peter Teigen, pupil of Denman Ross, with whom he has been traveling in Europe, expects to show his paintings at Florence and Rome, and in America in the autumn.

John Russell has been painting at Etaples.

Myron C. Nutting and Mrs. Nutting, after visiting the galleries of Belgium, are now back in their studio at 9 rue Falguière.

Mrs. Leslie Cotton has painted the portrait of Princess Anastasia of Greece (formerly Mrs. Leeds).

Mr. and Mrs. Frank Desch, late of Provincetown, Mass., are at 9 rue de la Grande Chaumière. Mrs. K. Fuller, sculptor, has taken a studio at 11 rue Boissonade.

James Dulan has been painting at Rouen; Mrs. Dulan is in the south of France.

Mrs. Clarence M. Gihon has been painting a portrait of her niece, Miss Doble, of Montreal.

## Obituary

F. WALTER TAYLOR

Frank Walter Taylor, well-known illustrator, is dead in Philadelphia, at the age of forty-seven. He was the son of Frank H. Taylor, and the Philadelphia *Enquirer* said: "It is the irony of fate that he is survived by his father, who was known sixty years ago as one of the best artists of the country, one who made events of the Civil War seem so real to those who lived through that struggle."

Among Mr. Taylor's better known work were the illustrations for "Fisherman's Luck," by Henry Van Dyck; "Marriage à la Mode," by Mrs. Humphry Ward, and "The Iron Woman," by Margaret Deland.

GUERNSEY MITCHELL

Guernsey Mitchell, noted sculptor and brother of Francis B. Mitchell, publisher of the *Rochester Post-Express*, is dead in Rochester, N. Y. He was a graduate of the Ecole des Beaux Arts in Paris and made his home abroad for twenty-one years. He passed long periods of productive effort in Paris, Florence, Munich, Berlin and London.

Among Mr. Mitchell's best known works are the statue of Martin B. Anderson, former president of the University of Rochester, which now stands on the campus of the university; his statue of Eugene M. Wilson, famous Minnesota lawyer, at Minneapolis; "Aurora," "The Young Botanist" and "David and Goliath."

MRS. F. HOPKINSON SMITH

Mrs. F. Hopkinson Smith, widow of the painter, author and engineer, recently died at Southampton, L. I. She leaves a son, F. Berkeley Smith, a writer.

B. A. L. DAMMAN

B. A. L. Damman, engraver of Millet's pictures, is dead in Paris at the age of 87.

## ARTS CLUB TO BUILD CARILLON AT CAPITAL

Great Tower Will Be 300 Feet High and Contain Fifty-four Bells Tuned Chromatically to Play in Any Key

WASHINGTON, D. C.—The plan of the Arts Club of Washington for a "National Peace Carillon" has gained a new impetus through the cooperation of the General Federation of Women's Clubs, and the project is now assured.

Paul Cret, the Philadelphia architect who designed the Pan-American Building, has made preliminary sketches for the tower. It will rise to a height exceeding 300 feet, and in its upper chambers will carry 54 bells with a combined weight of 154,000 pounds. These bells will be tuned chromatically, so that music can be played in any key. The tuning of bells has been perfected scientifically to the fineness of a single vibration, so that the carillon will be more harmoniously tuned than the strings of a piano.

Bell makers say the music will have a grandeur never before heard, and that music lovers from all over the world will travel to Washington to hear the carillon concerts, just as in Europe it is common for 30,000 or 40,000 people to travel to Mechlin to hear Joseph Deyn, the world's greatest carillonneur, play upon his beloved bells in St. Rombold's tower.

The carillon project had its inception at a meeting of the Arts Club nearly two years ago, when J. Marion Shull, artist, read a paper on the subject.

## Sculptor Wins His Fight and Disfigures Place du Carrousel

PARIS—An old man's obstinacy and favoritism have got the better of taste and decency after all. One of the most beautiful prospects in the world, despite all efforts to the contrary, has been sacrificed to M. Bartholomé's vanity, and the portrait of his wife (for so his "Defense of Paris" turns out to be) will disfigure forevermore the glorious Place du Carrousel.

The Minister of Fine Arts, M. Bérard, has adopted a half-way measure intended to satisfy both the opponents and the partisans of the original scheme of blocking the middle arch of the Arc du Carrousel, opening on to the Champs Elysées, by shifting the monument to one side of it, where it is flanked by another from the chisel of Mercier.

In this conspicuous position the weakness of the work is particularly flagrant. It represents a heavily-built woman carrying a sword, robed in a gown which is anything but graceful and wearing a helmet like that of the French soldiers. Her head is raised skywards. She does not give the impression of a symbol, but simply of being dressed up in a strange disguise.

The work is no honor to its author, nor to the city in which it stands, nor to those who are responsible for its display. —M. C.

## Vermeer's "Little Street in Delft" Now Belongs to Dutch Nation

AMSTERDAM—Vermeer's "Little Street in Delft," concerning which so much has been printed in the last six months, has been saved for Holland. Sir Henry W. A. Deterding has celebrated his twenty-fifth anniversary as director-general of the Royal Dutch petroleum interests by buying the picture from Prof. Six and presenting it to the Dutch nation.

[When Prof. Six first decided to part with the "Little Street," he offered it to the Dutch Government for 750,000 guilders (about \$262,000). This being declined, last April it was offered in Amsterdam at auction, with an upset price of 1,000,000 guilders (about \$350,000). It was not sold. Recently it was sent to Paris and offered to the Louvre for 3,000,000 francs (about \$230,000). The late Henry C. Frick at one time was ready to pay \$600,000 for the picture, but Prof. Six would not entertain any offer.]

## Omaha Seeks to "Round Up"

Artists for Big Nebraska Show

OMAHA, Neb.—The Omaha Society of Fine Arts would like to hear from all artists who have ever, at any time, lived in Nebraska. It purposes holding an exhibition of painting sculpture, illustration and applied design by Nebraska artists in October. Information can be obtained by addressing Maurice Block, director, Omaha Public Library. All works must be received by Sept. 15. The Society is most anxious that this show shall be comprehensive. —L. M. M.

## Appraising—Expertizing

THE AMERICAN ART NEWS through its Bureau of Appraisals is able to render expert service to estates or private owners of art works or rare literary property who wish to establish correct valuations. Address: Bureau of Appraisals, THE AMERICAN ART NEWS, 786 Sixth Avenue, New York.

## PARIS WELCOMES AMERICAN EXHIBIT

Display Pleases Because It Presents Americans Painting Their Own Country Instead of Foreign Subjects

PARIS—The display at the Georges Petit Gallery of works by American painters resident in the States and not as a rule participating in the Paris art movement, organized by Mrs. Whitney, has been welcomed by both critics and public. Indeed, no little curiosity was manifested, for this was the first occasion that so many American artists unfamiliar to European galleries had been brought together in Paris. It is good news that the event will be repeated annually, for thus we may hope eventually for a complete acquaintance with modern American art in all its phases.

One naturally looked for pictures striking the most novel key and among these certainly figured George Bellows' "Easter Sunday," Eugene Speicher's "Girl's Head," John Sloan's "Haymarket" and "Tammany Hall," and the subject-pictures by Guy Pène du Bois, who recalled Forain but is broader than the Frenchman with incomparably superior qualities as a painter.

The following are typical opinions expressed by the critics:

LE TEMPS: Among the artists most admired by the critic are Hassam, Butler, Dougherty, Ernest Lawson, Rockwell Kent, Frazier, Halpert, Redfield, Beal, Bellows and Sloan, among landscape painters, and among the figure painters Speicher, Henri, Burlin, Davey, Luks and Cushing. He finds Chanler's decorations profoundly original and Guy Pène du Bois reminiscent of Forain with painter's gifts surpassing the latter's.

LE FIGARO: For their adherence to modern forms of expression yet avoidance of those "unbearable lunacies by misunderstood geniuses who would pass off as doctrine what is only proof of the completest ignorance," M. Roger-Miles turns "joyfully" to the American show. In these works he finds a fine frankness of expression, seductively bright colors, and ideas which, "anon, surge up with simplicity and, anon, are wrapped in a mystery which one might fear to see lose itself in obscurity if the artist—as in the case of Robert W. Chanler—had not by some happy touch the secret of leading us back to clarity and reason."

L'INTRANSIGEANT: M. Jean-Gabriel Lemoine was especially struck by Eugene Speicher's portraits, and the works of Luks, Bellows, Lawson, Sloan and Chanler. The national trait he discerns in this group is a knack for "sizing up" and discerning the humorous aspect of things.

L'ŒUVRE: The critic who signs "L'Imagier" is reminded of Marquet in Mr. Halpert's "very free" landscapes; of Impressionism in general in Edward W. Redfield; of Monet in Childe Hassam; of Segantini in Mr. Prendergast's happy harmonies of tone, and of Matisse in Paul Burlin. Ernest Lawson's "Hudson in Winter" he considers "un fort beau morceau," though he finds harshness in his power; Mr. Butler is a colorist with wonderful gusto; Randall Davey's portrait is flexibly treated; and good portraits and landscapes are, in his opinion, those by Henri, Speicher, Dougherty, Frazier, Allen Tucker and Sloan. Gifford Beal, Glackens and Luks come in for honorable mention.

COMEDIA: Paris is so accustomed to painters of American extraction working from European scenes and is so eager to become familiarized with American landscape, cities and citizens through the vision of artists, that M. René-Jean finds motive for congratulation in the show brought together by Mrs. Whitney. In other respects he does not discern any special homogeneous tendency distinguishing the work of these artists from that of their European contemporaries. Individual originality he admits to have noted, but no collective originality. Moreover, he adds, it is impossible and even undesirable to expect a typical school from a country of such immense size with a population of such various roots at a time when influences tend to become universal.

L'AVENIR: M. André Warnod, the artist, after being particularly struck with Mr. Bellows' "Murder of Miss Cavell," shows preference for Messrs. Davey, Cushing, Alfred Collins, Halpert, Hassam, Glackens and Burlin. And he concludes with the hope, which he thinks will be realized ere long, that the painters of America will develop a school as far as possible a hundred per cent American. —M. C.

## Detroit Plans \$2,000,000 Museum

DETROIT—A contract has been approved with the firm of Cret, Zanezinger, Borie and Medary, architects, of Philadelphia, to provide plans for the new \$2,000,000 building of the Detroit Institute of Arts. The plans are to cost \$120,000. The structure will be erected in Woodward avenue, opposite the newly completed public library.

## Malden Gets a Hubert Robert

BOSTON—Professor Arthur Pope, of the Fogg Art Museum, Harvard University, who is now in Europe, has purchased for the Malden Art Gallery a painting by Hubert Robert entitled "A View in the Garden of Versailles."